Sound Laboratory

ZOOM®

B1on/B1Xon

Bass Multi-Effects Processor

操作手冊

十分感謝您購買ZOOM B1on/B1Xon，請先仔細閱讀此手冊，以便您能學會並操作所有功能。請將此手冊放置於方便拿取之處，當您需要的時候，能快速閱讀。

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安全注意事項/使用須知

安全注意事項

此說明書中，以下這些符號代表你必須注意及小心，預防意外發生。

⚠ Warning	這個符號代表非常危險事項，如果使用者忽略這個符號導致使用方式錯誤，將會造成自身受傷甚至死亡。
⚠ Caution	這個符號代表危險事項，如果使用者忽略此符號，可能會造成機器損壞及自身受傷。

其他符號

❗	必要（強制性）之行為
⃠	禁止之行為

⚠ Warning 警告

[AC變壓器之使用方式]

❗ 此設備只能使用ZOOM AD-16交流變壓器

⃠ 請勿使用任何會超出使用的插座功率與其電子線路設備的行為。當您在不同於本國電壓數值的國外地區時，請洽販售之商店諮詢適宜的AC變壓器使用方法。

[電池之使用方式]

❗ 請使用四顆傳統1.5伏特AA電池（鹼性電池或鎳氫電池）
❗ 謹慎閱讀電池上的安全注意事項。
❗ 當使用此主機時，務必蓋上電池蓋。

[警示]

⃠ 絕對禁止拆開主機或試圖改裝主機。

⚠ 使用須知

[產品操作]

❗ 請勿將機身摔落或受到嚴重外力碰撞。
❗ 避免異物（硬幣或是針）掉入和液體滲入機身。

[避免使用於以下環境]

⃠ 避免使用於氣溫過高或過低的環境
⃠ 靠近發熱源如散熱器或火爐
⃠ 高溼度或濕氣重的地方
⃠ 過度的震動搖晃之處
⃠ 過多的灰塵或砂石之處

[AC電壓器操作]

❗ 當要將變壓器從插座上移除時，請抓緊電源插頭拔起，勿以拉扯電源線的方式。

❗ 當有打雷或是長時間不使用此機器時，請將變壓器插頭拔起。

[電池操作]

❗ 正確安裝電池的正負極

❗ 在連接和移除任何導線時請務必關閉電源

❗ 請注意電池的標示以確保選擇了正確規格。長時間不使用機器時，請將電池取出。電池液滲出時請小心取出電池，並仔細將接頭沾染的部分擦拭乾淨。

[連接導線至輸出和輸出孔]

❗ 在連接和移除任何導線時請務必關閉電源

❗ 在移動機身時，請確認您已經移除所有的導線和電源線。

[音量]

⃠ 請勿長時間高音量使用。

使用須知

與其他電子儀器的用電干擾

基於安全性的考量， B 1on/B 1Xon的設計可以避免內部電磁輻射影響外在環境，也能夠避免外部的干擾。然而，請勿將 B 1on/B 1Xon靠近容易受到電磁干擾或是放射強烈電磁波的設備，因為電磁波有可能無法完全隔絕。使用任何數位控制裝置，包含 B 1on/B 1Xon，電磁干擾可能導致故障或是資料的毀損，請謹慎小心以降低損壞風險。

清潔

使用柔軟的乾布擦拭 B1on/B1Xon。如果需要可以稍微將布沾濕，不要使用磨 蝕清潔劑、蠟或者溶劑（例如油漆稀釋劑或清潔酒精）。因為可能傷害或毀損表面。

故障

如機身發生損壞或故障狀況，請馬上拔除AC變壓器，關閉電源並拔掉所有導線聯絡你原購買的商家，告知其產品資訊(型號、序號)與故障狀況，並提供您的聯絡方式，等候商家通知。

版權所有

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特點

同時使用五種模擬效果器

你可以選取及安排多達五種你喜愛的效果器並同時使用。
操作音色選擇鍵(SCROLL keys)可以快速切換效果器的顯示。

多樣化的節奏模式

提供可更新節奏模式與音色的擬真節奏聲響

與節奏機同步的循環錄音功能

循環錄音功能能與內建的節奏機同步，並且錄製30秒以上的樂句。

模擬真實音箱音色

使用B3音色引擎的細緻擬真音箱系統，重新創造出渾厚低頻，清晰乾淨又具威力的貝斯音色，貢獻出自然彈奏動態與令人歎為觀止的精準。音箱型號從知名經典型號到近代大眾暢銷款，豐富音色，應有盡有。

持久長效的電池使用時間

不開啟螢幕背光情況下，使用鹼性電池可連續操作超過20小時。

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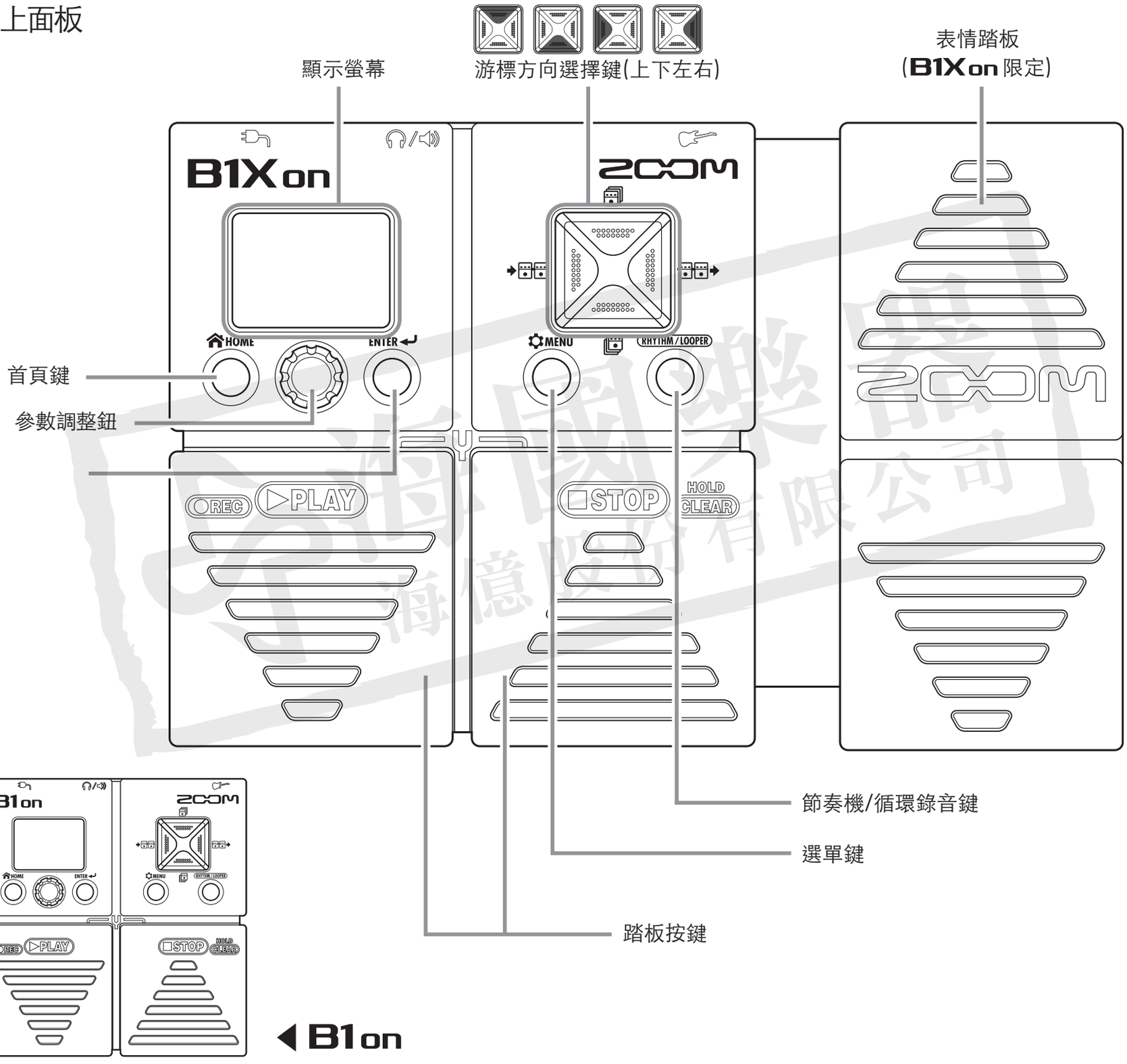
控制界面/連接方式

■上面板



◀ B1on

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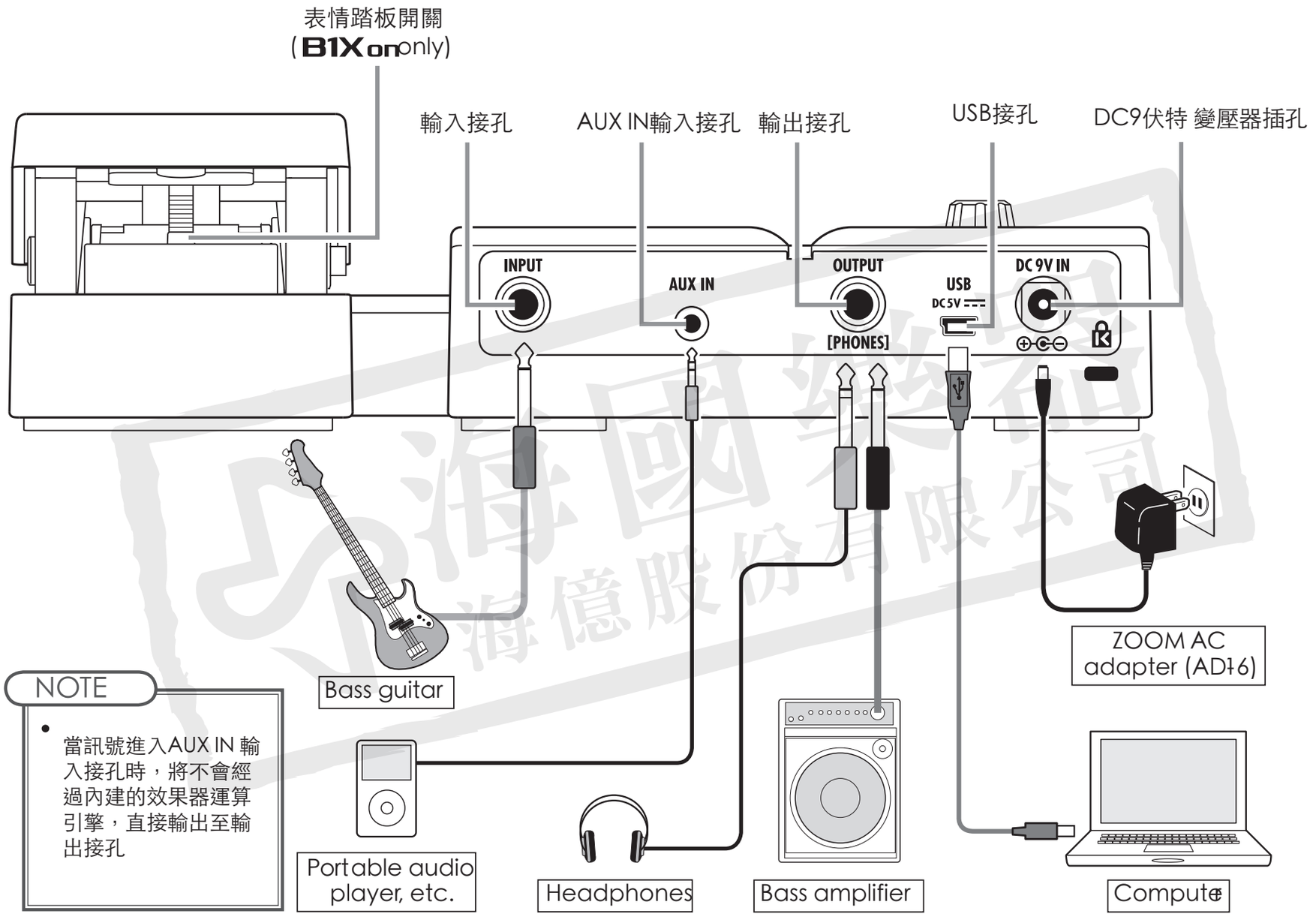
■ 後面板



NOTE

- 當訊號進入AUX IN 輸入接孔時，將不會經過內建的效果器運算引擎，直接輸出至輸出接孔

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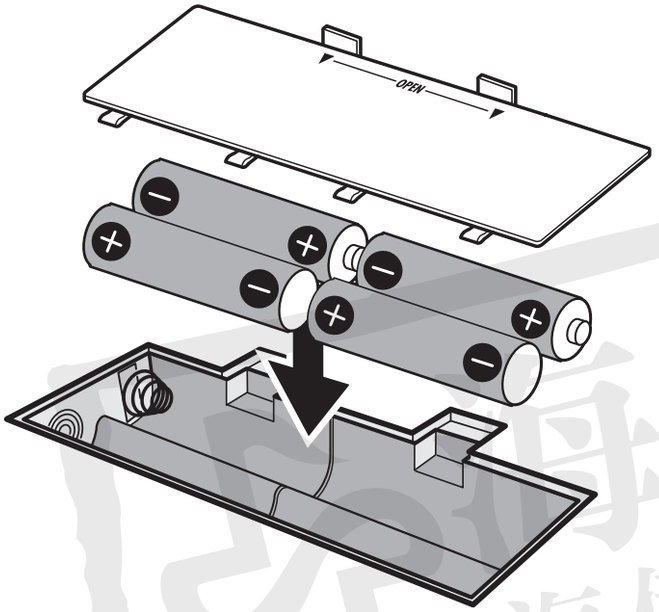
開啟電源

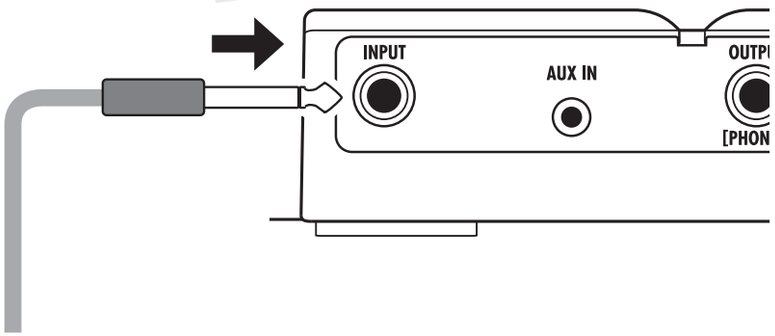
啟動主機電源前，總是降低連接之擴大機音量

■ 使用電池供電時

放入電池於電池槽內

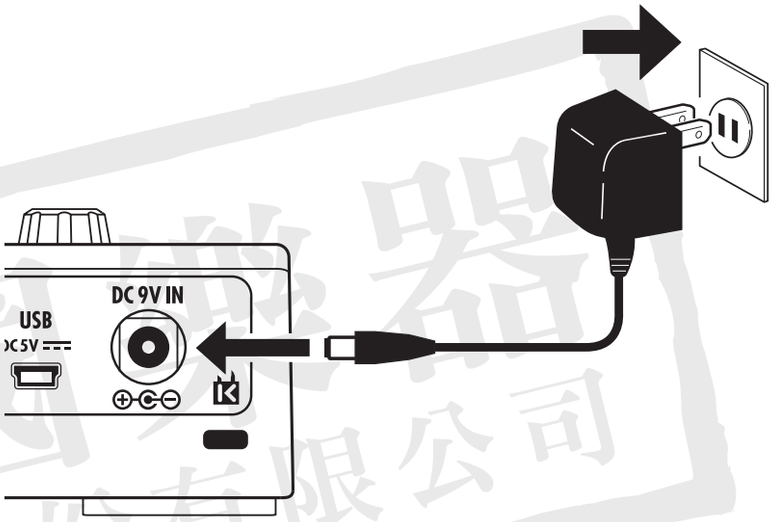


將吉他導線插入輸入接孔後，
將會自動開啟主機電源



■ 使用變壓器供電時

插上AD-16 電源供應器



將其連接擴大機，並將音量轉大

NOTE

- 主機電源開啟時，USB供電線路是可行的

節電模式 eco mode

節電模式開啟後，當10小時內未使用，
電源會自動關閉。

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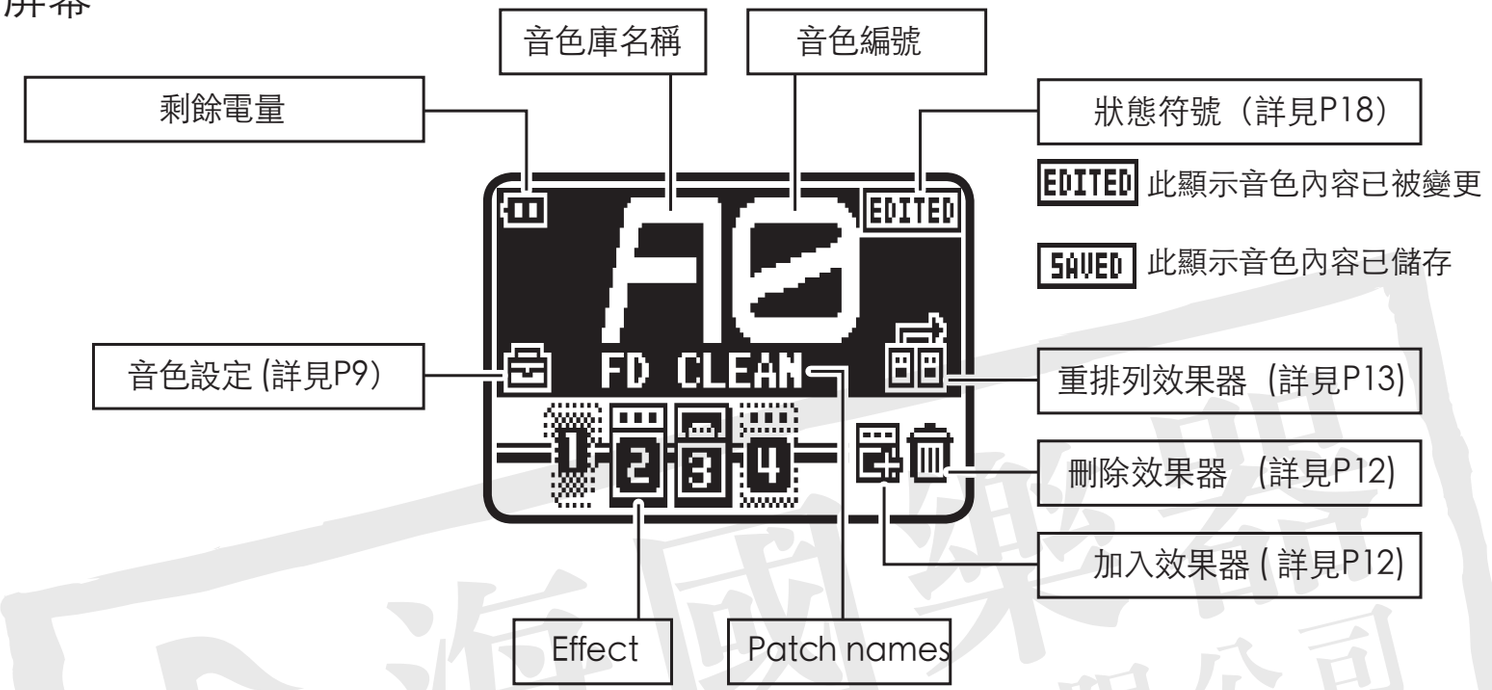
顯示資訊

■ 首頁屏幕



HINT

- 按下 HOME 可從任一畫面回到首頁畫面
- 效果器若關閉，顯示為灰色

常見名詞解釋

音色

在B1on/B1Xon效果是以音色(Patch)做存取的，一個音色包括模組的開啟/關閉、選擇 的效果種類以及效果參數的設定。在B1on/B1Xon中可儲存高達100 種不同音色 。

音色庫

10個音色可設定為1個音色庫， B1on/B1Xon總共有10 個音色庫，分別編號為字母A–J

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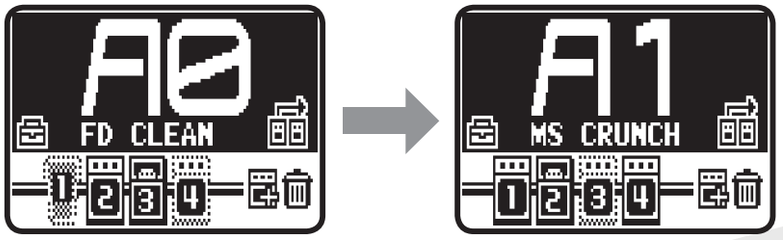
使用音色組

變更音色

使用 和 .

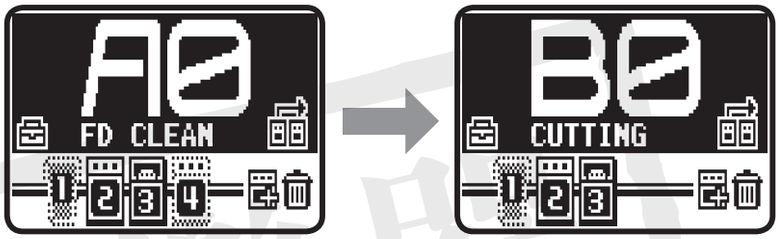


HINT

- 要使用預先選好的功能，而不是相鄰的音色，詳細操作請參閱P19
- 長按下 or 能連續改變音色

變更音色庫

使用 和 .



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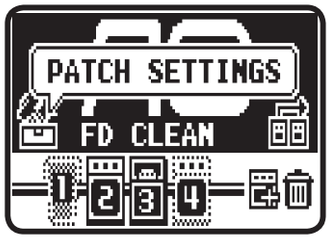
調整個別音色的設定

轉動

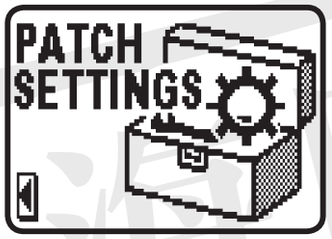
選擇 PATCH SETTING
(音色設定)



ENTER

按下 .

進入 PATCH SETTING
(音色設定)

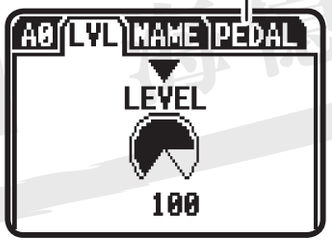


ENTER

按下 .

進入 調整選項 畫面

G1Xon only



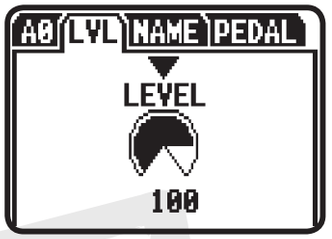
轉動 .

選擇設定頁籤

■ 調整音色水平 (LVL)

轉動 .

選擇LEVEL(水平)

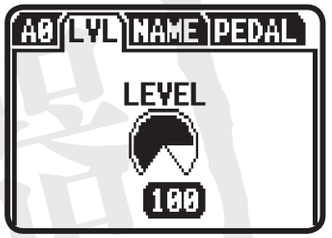


ENTER

按下 .

轉動 .

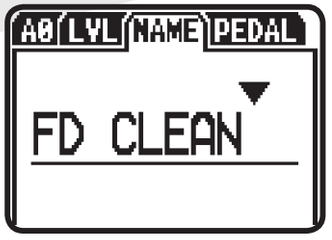
設定數值從 0到 120



■ 變更音色名稱 (NAME)

轉動 .

移動 文字游標



ENTER

按下 .

確認欲改變之字元

轉動 .

數入欲改變之字元

HINT

你能使用 和 切換輸入字元/符號

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調整效果器

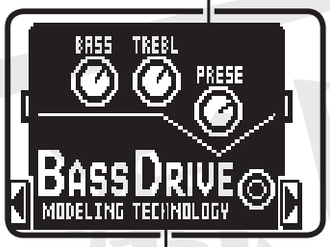
選擇效果器

轉動
在首頁畫面 選擇效果器

按下 ENTER .

螢幕將顯示選定之效果器

Virtual knob



選擇效果器之圖式

HINT

- 虛擬旋鈕亦顯示出目前參數值

開啟或關閉效果器

按下 或 .

Effect ON

Effect OFF

選擇效果器類型

使用 和 .

效果器運算效能負荷量

G1on/G1Xon 能夠組合串聯您喜愛的五種效果器，但如果你想組合更多的效果器(音箱)，勢必得耗用更多運算效能，將會超過主機能負荷的運算效能，如果出現 效能極限 PROCESSING LIMIT"，該效果器會被忽略。

藉由改變依些效果器分類來避免。

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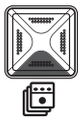
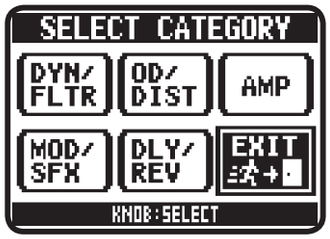
■ 選擇效果器類別選項

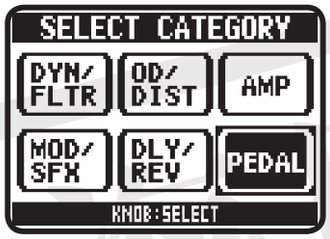
長按下 或  .

出現效果器類別選項

B1on



B1Xon



轉動 .

選擇效果器類別選項

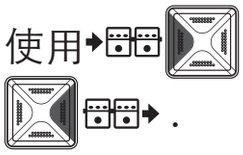
按下 .

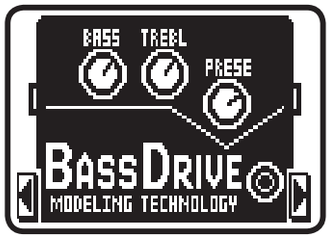
NOTE

- The **B1Xon** 包含效果器類別（PEDAL category）

滾動選擇已串聯的效果器

當一次使用多個效果器，滾動選擇已串聯的效果器

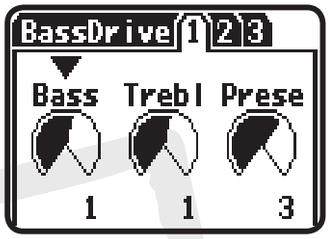
使用  和 .



調整參數值

按下 .

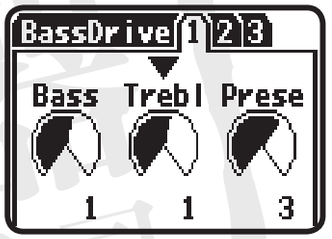
將顯示編輯螢幕



轉動 .

選擇要調整之參數

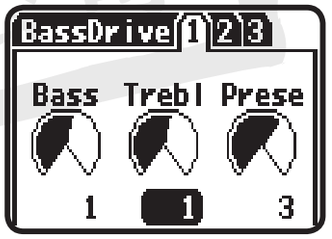
.



按下 .

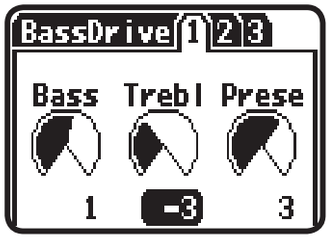
確認調整參數

.



轉動 .

調整參數值



HINT

- 主機出廠時，預設開啟了自動儲存功能，只要參數被調整過，數值都會被自動儲存(詳細P18)

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調整效果器

添加效果器

轉動 在首頁畫面

選擇添加效果器(ADD EFFECT)

ENTER

按下 .

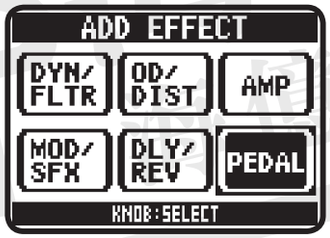
進入效果器選擇視窗

B1on

轉動 .

選擇效果器類別選項

B1Xon



ENTER

按下 .

加入效果器對話框

轉動 .

選擇效果器擺放串鍊位置

ENTER

按下 .

加入效果器

轉動

選擇結束 EXIT.

ENTER

按下 .

HINT

- 在效果器畫面時，你也能按下 or 加入效果器

移除效果器

轉動 在首頁畫面

選擇刪除效果器
(DELETE EFFECT)

ENTER

按下 .

進入效果器選擇視窗

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Turn .

選擇要移動的效果器

ENTER

按下 .

開啟確認刪除視窗

.

ENTER

按下 .

刪除效果器

轉動 最右側

選擇結束

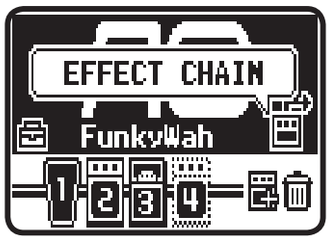
ENTER

按下 .

變更效果器排序

轉動 在首頁畫面

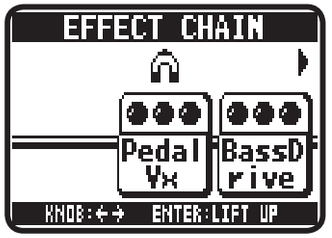
選擇效果器串鍊
(EFFECT CHAIN)



ENTER

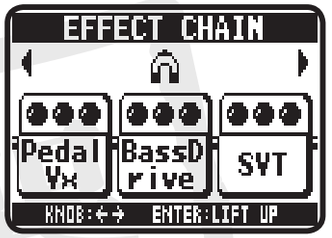
按下 .

進入效果器串鍊視窗



轉動 .

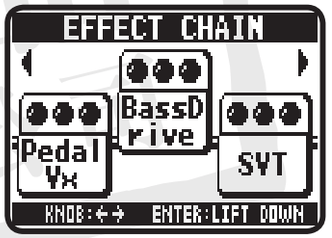
選擇欲移動的效果器



ENTER

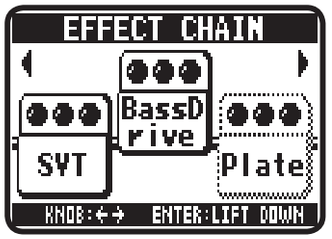
按下 .

確認移動效果器



轉動 .

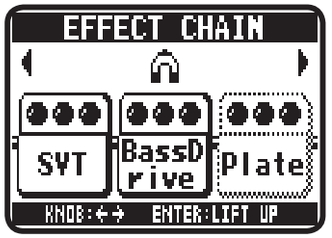
將效果器移至新位置



ENTER

按下 .

確認新位置



HOME

按下 完成

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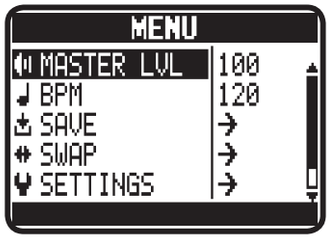
調整主音量與節拍

調整主音量

MENU

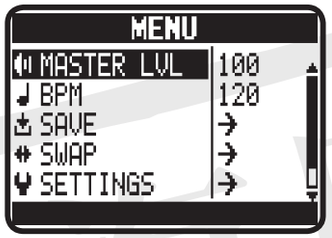
Press ◯ on the HOME screen.

Open the MENU screen.



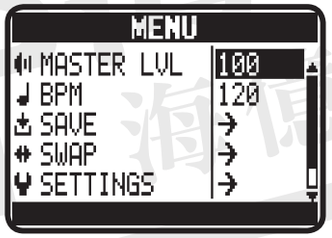
Turn ◯.

Select MASTER LVL.



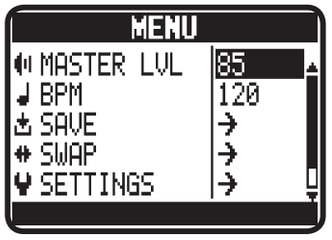
ENTER

Press ◯.



Turn ◯.

Set between 0 and 120.



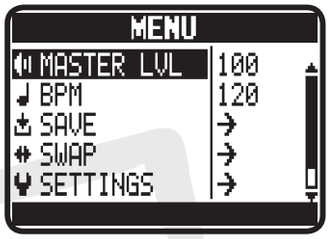
MENU

Press ◯ to end.

調整主要節拍(BPM)

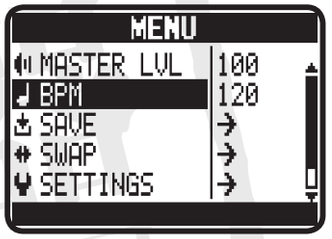
MENU

按下 ◯在首頁畫面



進入設定選單(MENU)

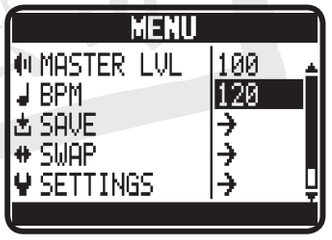
轉動 ◯.



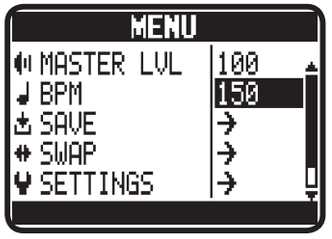
選擇BPM(節拍)

ENTER

按下 ◯ 進入



轉動 ◯.



轉動 設定數值從40到250

NOTE

- 此節拍設定會應用到主機的所有效果器、節奏機與循環錄音

MENU

按下 ◯ 結束

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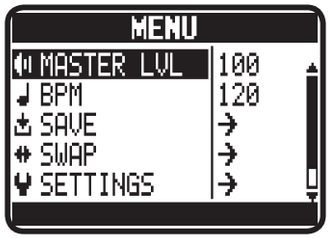
儲存或調換音色組

儲存目前音色

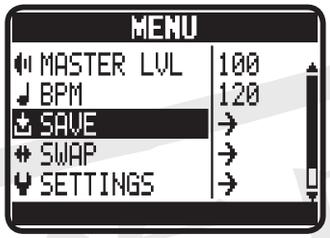
按下 MENU .

進入設定選單(MENU)



轉動 .

選擇儲存 (SAVE)



按下 ENTER .

進入儲存選單(SAVE)

轉動 .

選擇儲存位置

按下 ENTER .

確認儲存對話框

轉動 .

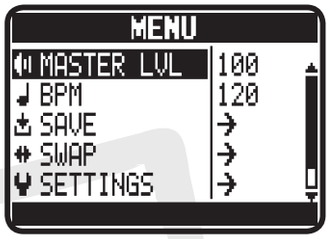
YES 確認儲存 NO取消儲存

按下 ENTER .

調換目前音色

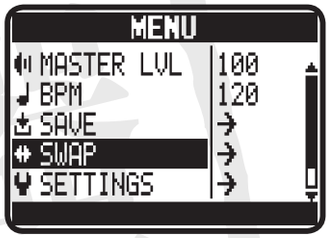
按下 MENU .

進入設定選單(MENU)



轉動 .

選擇調換 (SWAP)



按下 ENTER .

進入調換選單 (SWAP)

轉動 .

選擇相互調換之音色

按下 ENTER .

確認調換對話框

轉動 .

YES 確認調換
NO取消儲存

按下 ENTER .

NOTE

- 如果當前的音色尚未儲存，無法進行調換

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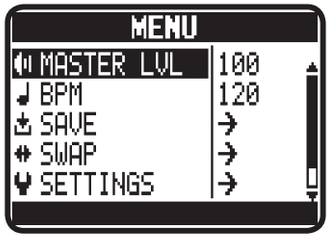
變更各項設定

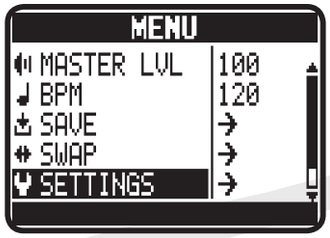
按下 MENU

進入設定選單(MENU)



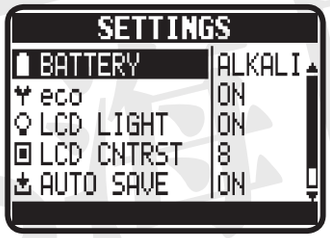
轉動 .

選擇設定 (SETTINGS)



按下 ENTER .

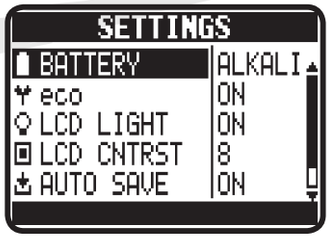
選擇設定 (SETTINGS) screen.



選擇電池種類

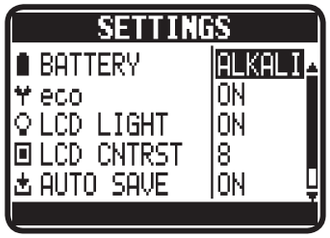
轉動 on the SETTINGS screen.

選擇電池(BATTERY)



按下 ENTER

進入電池選單

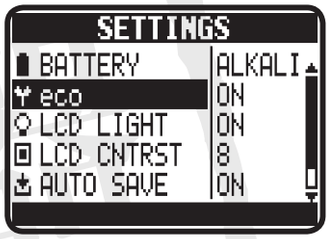


轉動 .

選擇鹼性電池(ALKALI)或鎳氫電池(Ni-MH) hydride).

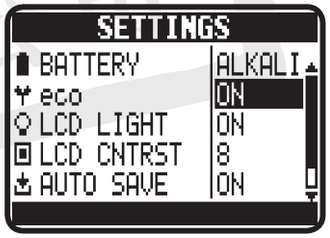
設定省電模式(eco)

轉動



選擇省電模式(eco)

按下 ENTER .



轉動 .

選擇開啟 ON 或 關閉OFF

HINT

- 開啟 ON：啟動省電模式，若未使用超過10小時，電源將自動關閉
- 關閉OFF: 停用省電模式

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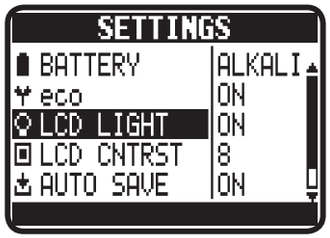
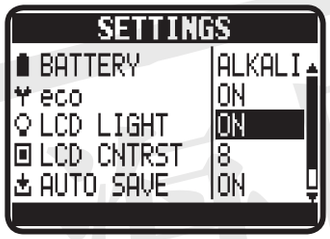
調整螢幕背光時間

轉動

選擇螢幕背光(LCD LIGHT)



按下 ENTER 進入



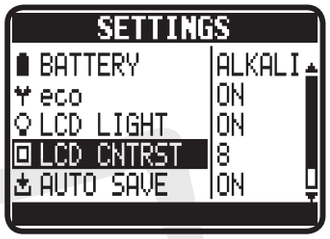
轉動 .

選擇關閉OFF,開啟ON,15秒,30秒

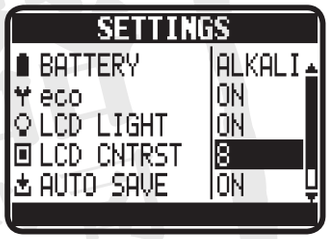
調整螢幕對比度

轉動

選擇螢幕對比度(LCD CNTRST)



按下 ENTER 進入



轉動 .

可設定1至13

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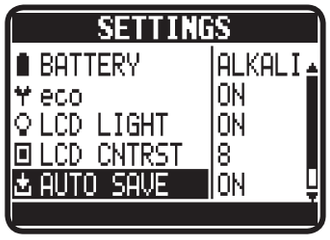
變更各項設定

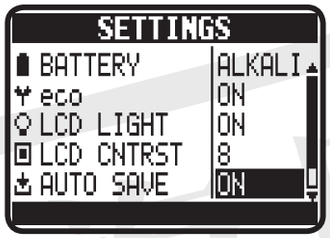
調整自動儲存功能

轉動

選擇自動儲存(AUTO SAVE)



按下 ENTER 進入



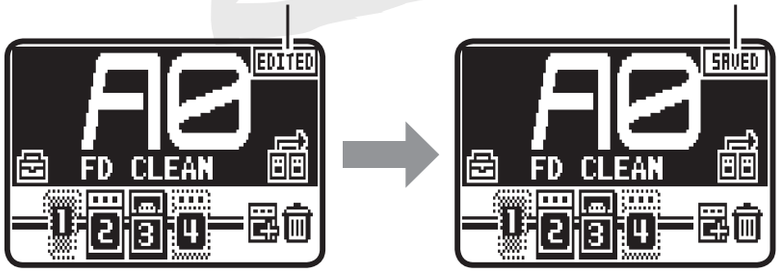
轉動 .

選擇開啟ON 或 關閉OFF

■ 當自動儲存開啟時

任何音色的參數改變，系統會自動背儲存

顯示音色已被變更　　顯示音色已被儲存



■ 當自動儲存停用時

任何音色的參數改變後，需使用者手動儲存

當偵測音色參數已變更時，確認對話框會詢問是否覆蓋儲存此音色設定。

轉動 .

轉動 選擇YES覆蓋儲存音色
或
NO取消覆蓋儲存此音色

按下 ENTER .

NOTE

- 若選擇 NO取消覆蓋儲存此音色，將詢問是否儲存至其他音色

轉動 .

選擇欲儲存的其他音色位置

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按下 ENTER .

進入確認對話框

轉動 .

選擇YES 覆儲存音色 或 NO取消儲存

按下 ENTER 完成

音色改變已儲存

HINT

- 你也能從設定選單視窗儲存 詳見P15

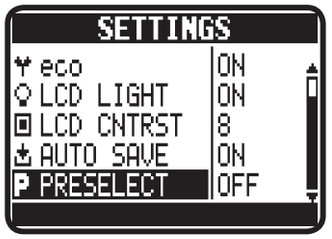
NOTE

- 如果音色未被儲存，將無法彼此調換音色。詳見 P15

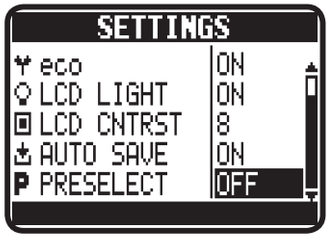
使用預先選擇功能

轉動 on the SETTINGS screen.

選擇預先選擇（PRESELECT）



按下 ENTER 進入



轉動 .

選擇開啟ON 或 關閉OFF

HINT

- ON: 在預先選擇功能開啟時，你可以在變更音色前，預先選擇音色
- OFF: 預先選擇功能停用關閉

當預先選擇啟用時

在首頁螢幕時

使用 和 .

預先選擇下一個音色

同時按下 和

可切換至預先選擇的音色

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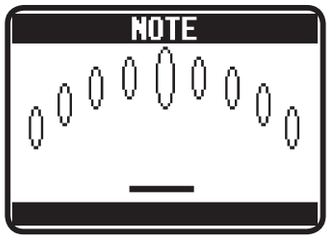
操作調音器

啟動調音器功能

在首頁畫面或效果器畫面
同時按下

和 at

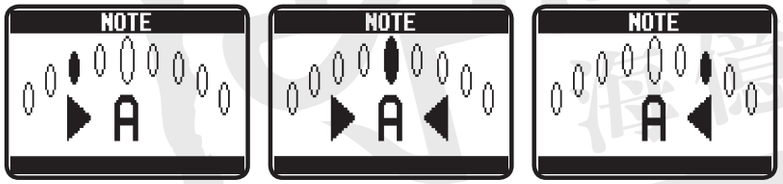
可開啟調音器並進行調音



吉他調音

彈奏每條弦進行調音

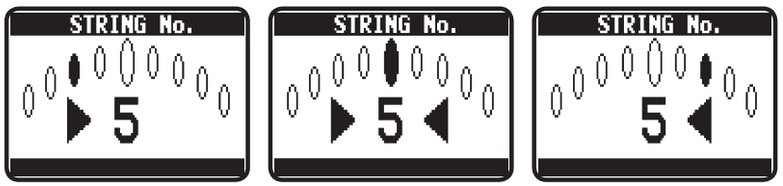
■ 音階調音



(低於音準) (音準正確) (高於音準)

音階調音器顯示最近的半音音高的音名以及輸入訊號的音高離此音高還有多遠。

■ 貝斯調音器



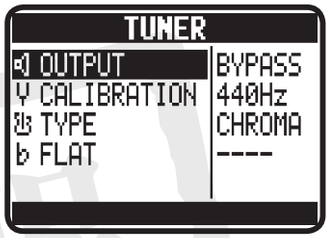
(低於音準) (音準正確) (高於音準)

按下 或 結束

變更調音器設定

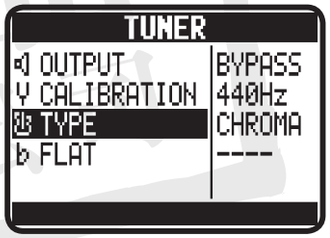
在首頁畫面或效果器畫面
按下 MENU .

進入調音器設定(TUNER)畫面



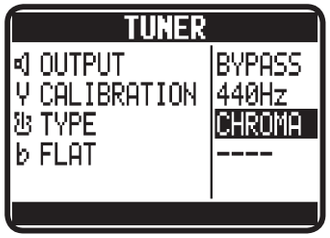
轉動 .

選擇調整項目



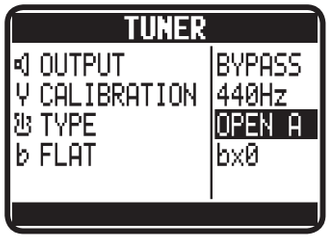
按下 ENTER .

確認欲調整項目



轉動 .

調整項目



按下 MENU 結束

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設定項目

音訊輸出

BYBASS 或靜音(MUTE)

標準音高 (CALIBRATION)

中音A標準音高能被設定為435-445Hz
、

調音器模式 (TYPE)

選擇音階調音或貝斯調音模式，其他調音模式如下

降弦調音 (FLAT)

設定 ♭×0, ♭×1, ♭×2 or ♭×3.

NOTE

- 降弦調音法不適用於音階調音模式 (CHROMATIC)。

預設其他調音模式

Display	Meaning	String number/Note name					
		LB	4	3	2	1	HC
BASS	貝斯吉他BASS 包括五弦六弦吉他以內的標準貝斯調音	B	E	A	D	G	C

HINT

- ” LB” is the low B string and ” HC” is the high C string.

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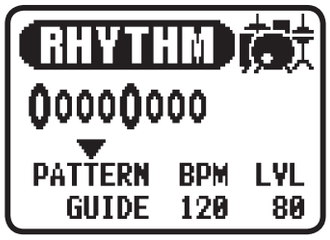
操作節奏機

啟用節奏功能

在首頁畫面或效果器畫面

按下 RHYTHM / LOOPER .

進入節奏機(RHYTHM)畫面



HINT

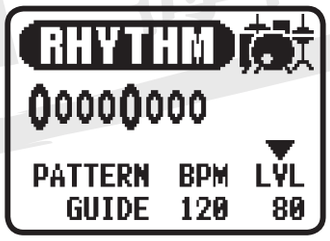
- 在節奏機畫面，再按一次 RHYTHM / LOOPER 可切換至循環錄音功能 press

設定節奏型態、節拍與音量

在節奏機畫面

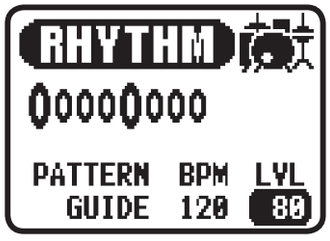
轉動 .

選擇欲調整項目



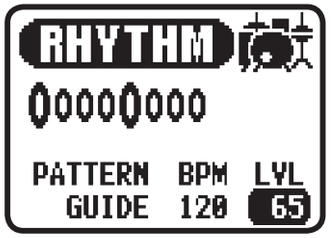
按下 ENTER .

確認欲調整項目



轉動 .

調整項目數值



● 調整項目

節奏型態 PATTERN

更多節奏型態細節請參閱P23

節拍Tempo (BPM)

可調整節拍範圍40-250

NOTE

- 設定之節拍速度會應用在所有效果器與循環錄音

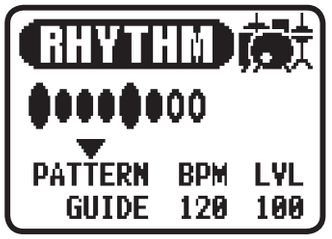
音量volume (LVL)

可調整音量值 0-100

播放節奏

在節奏機畫面

按下 PLAY .



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停止節奏

在節奏機畫面 按下

.

HINT

- 在節奏機畫面，你可以按下

跳回首頁畫面，節奏仍持續播放

節奏型態

No.	PatternName	TimSig
1	GUIDE	4/4
2	8Beats1	4/4
3	8Beats2	4/4
4	8Beats3	4/4
5	16Beats1	4/4
6	16Beats2	4/4
7	16Beats3	4/4
8	Rock1	4/4
9	Rock2	4/4
10	Rock3	4/4
11	ROCKABLY	4/4
12	R'n'R	4/4
13	HardRock	4/4
14	HeavyMtl	4/4
15	MtlCore	4/4
16	Punk	4/4
17	FastPunk	4/4
18	Emo	4/4
19	TomTomBt	4/4
20	Funk1	4/4
21	Funk2	4/4
22	FunkRock	4/4
23	JazzFunk	4/4

No.	PatternName	TimSig
24	R&B1	4/4
25	R&B2	4/4
26	70s Soul	4/4
27	90s Soul	4/4
28	Motown	4/4
29	HipHop	4/4
30	Disco	4/4
31	Pop	4/4
32	PopRock	4/4
33	IndiePop	4/4
34	EuroPop	4/4
35	NewWave	4/4
36	OneDrop	4/4
37	Steppers	4/4
38	Rockers	4/4
39	Ska	4/4
40	2nd Line	4/4
41	Country	4/4
42	Shuffle1	4/4
43	Shuffle2	4/4
44	Blues1	4/4
45	Blues2	4/4
46	Jazz1	4/4

No.	PatternName	TimSig
47	Jazz2	4/4
48	Fusion	4/4
49	Swing1	4/4
50	Swing2	4/4
51	Bossa1	4/4
52	Bossa2	4/4
53	Samba1	4/4
54	Samba2	4/4
55	Breaks1	4/4
56	Breaks2	4/4
57	Breaks3	4/4
58	12/8 Grv	12/8
59	Waltz	3/4
60	JzWaltz1	3/4
61	JzWaltz2	3/4
62	CtWaltz1	3/4
63	CtWaltz2	3/4
64	5/4 Grv	5/4
65	Metro3	3/4
66	Metro4	4/4
67	Metro5	5/4
68	Metro	

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操作循環錄音功能

開啟循環錄音

在首頁畫面或效果器畫面

按下 RHYTHM / LOOPER .

進入循環錄音功能 (LOOPER)

HINT

- 在循環錄音畫面，再按一次 RHYTHM / LOOPER 可切換至節奏機功能

設定循環錄音時間、節拍與音量

在循環錄音畫面

轉動 .

選擇欲調整項目

按下 ENTER .

確認欲調整項目

轉動 .

調整項目數值

調整項目

錄音時間 (TIME)

可設定為 “手動” (MANUAL) 或 介於 ♩×1 到 ♩×64. 範圍

NOTE

- 循環錄音時間最高到30秒
- 若是設定的時間(四分音符數量)不在錄音時間預設範圍，會自動調整
- 改變錄音時間將會消除目前最後已錄製的循環錄音

節拍Tempo (BPM)

可調整節拍範圍40-250

NOTE

- 改變節拍範圍將會消除目前最後已錄製的循環錄音
- 設定之節拍速度會應用在所有效果器與循環錄音

音量volume (LVL)

可調整音量值 0-100

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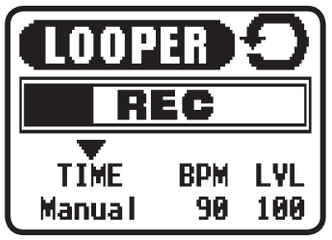
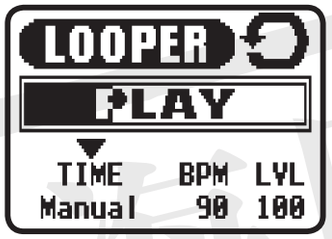
錄製與播放樂句

在循環錄音畫面
按下 [REC] .



開始錄製樂句

錄製彈奏時間過去，
播放會自動開始



■ 當時間設定為手動(MANUAL)

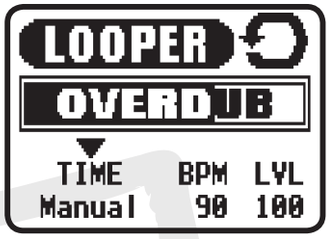
當按下 [PLAY] 開始時，會進行循環播放
或是已達最大錄製時間(30秒)也會進行循環播放

NOTE

- 在節奏機功能進行播放，會啟動倒數才開始錄製樂句

疊錄已錄製的循環錄音

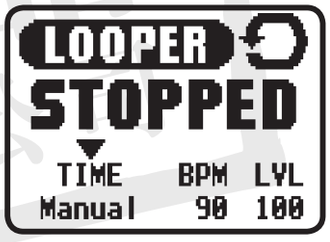
在循環錄音正播放時
按下 [REC] . 開始錄音



按下 [PLAY] 結束

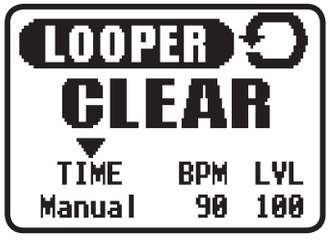
暫停循環錄音播放

在循環錄音畫面
按下 [STOP] .



消除循環錄音

暫停循環錄音播放
長按下 [CLEAR]



HINT

- 在循環錄音畫面，當你播放循環錄音時按下 [HOME] 跳回首頁畫面

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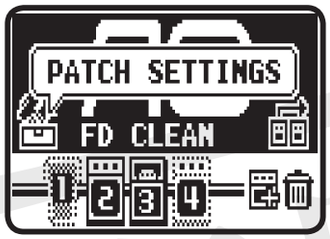
操作表情踏 板 (僅限 B1Xon)

如果效果器類別中的效果器被加入，
將會自動允許可調整控制表情踏板的參數

改變效果器設定

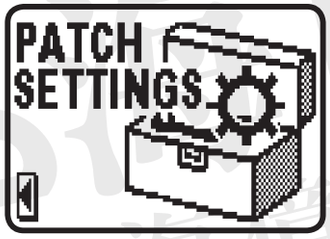
轉動 在首頁畫面

進入音色設定
(PATCH SETTINGS)



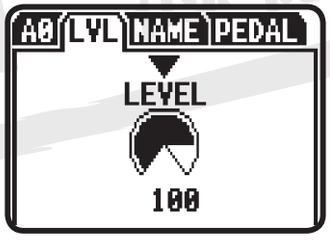
ENTER
按下 .

開啟音色設定畫面



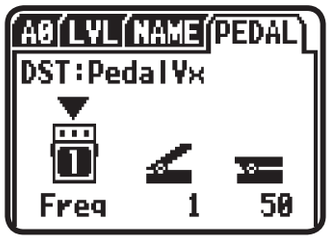
ENTER
按下 .

開啟音色編輯畫面



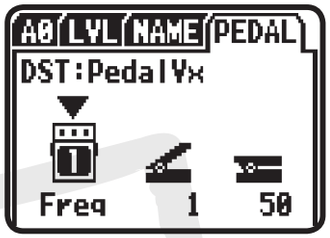
轉動 .

開啟效果器設定畫面



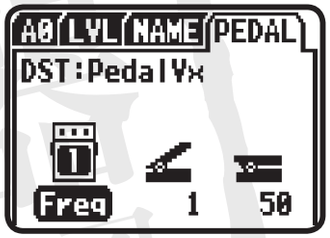
■ 設定可控制參數與範圍

轉動 在效果器設定畫面，選擇欲調整項目



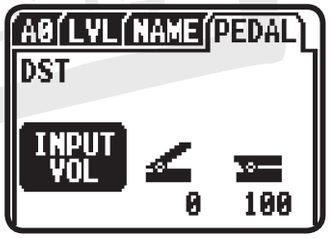
ENTER
按下 .

確認欲調整項目



轉動 .

調整項目數值



● 調整項目

控制參數

最小值(踏板向上)

數值根據效果器類型會有所不同

最大值(踏板向下)

數值根據效果器類型會有所不同

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HINT

- NO ASSIG
  無指派 沒有功能被指派到表情踏板
- AUTO ASSIG
  自動指派 當使用任一個效果器類別內的效果器，
  參數會被自動指派到該效果器。
  如果一次使用多個效果器類別的效果器，
  它們對應的參數也會全部指派到表情踏板。
- INPUT VOL　控制輸入音量水平
- OUTPUT VOL
  控制輸出音量水平 (不影響節奏機或是循環錄音的音量水平設定)

  踏板開關能被用來開啟/關閉被指派連動表情踏板的效果器

校準踏板靈敏度

當按下 MENU
啟動裝置(詳見P6)

依照指示說明操作踏板，
並於每次操作後按下 ENTER

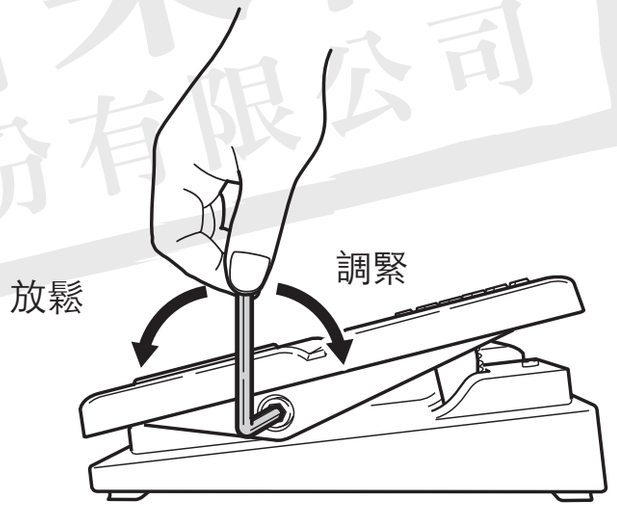
校準動作結束後，屏幕上會顯示” Complete!”

NOTE

- 如果屏幕顯示出“ERROR!”，
  請重新再做一次校準動作。

調整踏板鬆緊度

將六角扳手插入表情踏板側邊的軸承調整螺絲，向順時鐘方向轉動為調緊，逆時鐘方向為放鬆。



NOTE

- 當您放鬆踏板軸承調整螺絲時，請小心轉動，
  若鬆開太多可能使會螺絲鬆脫，將無法固定住踏板。

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更新韌體

使用更新功能來下載最新版本的韌體
致ＺＯＯＭ官方網站下載

http://www.zoom.co.jp/

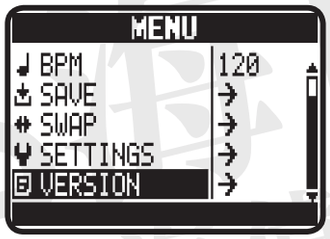
檢視目前韌體版本

MENU
按下 ◯ 在首頁畫面

開啟 選單畫面(MENU)

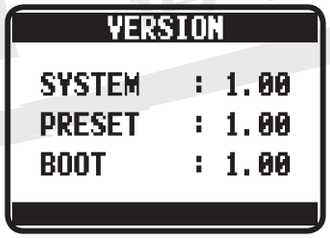
轉動 ◯ .

選擇檢視版本VERSION



ENTER
按下 ◯ .

顯示版本內容



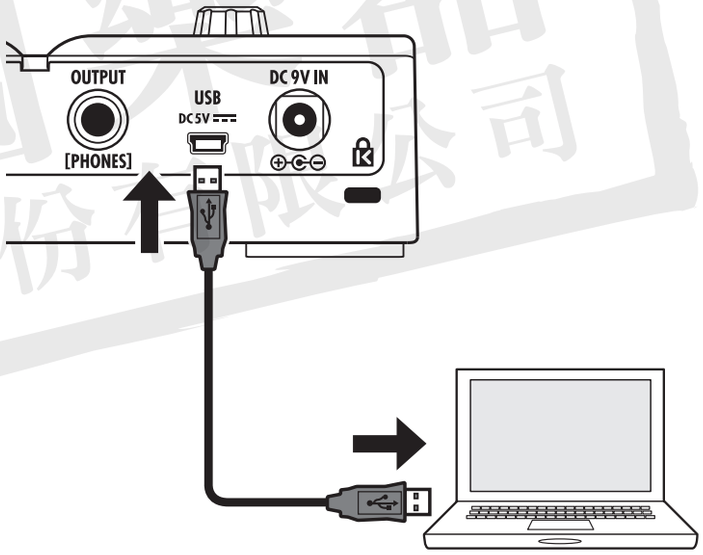
MENU
按下 ◯ 結束

更新韌體

更新前務必確認關機狀態，電源已關閉

當同時按下
和
，透過USB線連結至電腦

韌體更新畫面將顯示於屏幕上



在電腦上執行韌體更新應用程式，
並且按步驟依序進行韌體更新，
直到屏幕顯示完成 COMPLETE

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移除USB連接

HINT

- 更新韌體將不會移除現有修改儲存的音色

NOTE

- 當韌體更新進行中，切勿移除USB線

回復出廠預設值

當按下 HOME ，
並將電源開啟(請詳閱P6)

畫面顯示是否回到
出廠初始值 (ALL INITIALIZE)

轉動 .
YES 執行 NO取消

按下 ENTER . 確定

NOTE

- 回復到出廠預設值，所有設定將會回到原始設定，請務必再三確認後執行。

.

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疑難排解

主機無法開機

- 若使用電池供電，請將導線插入輸入插孔

無聲或音量非常小

- 確認已正常地連接導線（參照第5頁）
- 調整該音色輸出音量（參照第11頁）
- 調整整體輸出音量（參照第14頁）
- 當使用表情踏板調整音量時，確認已由踏板調整合適的音量
- 確認調音器模式沒有切換成靜音（參照第20頁）

有許多雜音

- 檢查導線是否已障蔽雜訊
- 僅使用ＺＯＯＭ的ＡＣ電源供應器

效果器無法正常運作

- 假如效果器設定已超過主機本身的效果器處理能力，顯示螢幕會出現"processing limit"字樣(運算處理已達負荷極限)，此時效果器訊號將會被bypass。

使用電池時，異常快速地耗電

- 是否使用良好無損壞的電池，一般狀況下，鹼性電池應該能有約20小時電力。
- 確認電池設定（參照第16頁）
- 因為電池特性，越寒冷的環境，電池越快速地耗電

表情踏板無法正常運作

- 確認表情踏板是否正常設定（參照第26頁）
- 調整表情踏板（參照第27頁）

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規格

效果器種類		B1on 75 種 B1Xon 80 種
同時運作之效果器數量		5
音色庫與音色數量		10種音色x10組音色庫
取樣頻率		44.1kHz
類比/數位轉換格式		24位元模式 128倍超取樣
數位/類比轉換格式		24位元模式 128倍超取樣
訊號處理		32位元浮點運算 & 32位元定點運算
顯示屏幕		LCD
輸入	一般輸入	標準單聲道麥克風插座 輸入音量水平:-20 dBm 輸入阻抗(LINE):470K 歐姆
	音訊輸入 AUX IN	立體聲MINI插座 輸入音量水平:-10 dBm 輸入阻抗(LINE):1K 歐姆
輸出	輸出	標準立體聲麥克風插座 最大輸出音量: 線路輸出:+2dBm * (當輸出負載為10k歐姆以上) 耳機:17mW + 17mW (當耳機為32歐姆)
訊噪比		119dB
底噪值		-97dBm
電源模式		AC 變壓器: 直流電9伏特 , 500 毫安培（內負外正）(ZOOM AD-16)
		電池模式:4 個 A A 鹼 性 電 池 背光關閉可連續使用20小時(鹼性電池)
ＵＳＢ介面		更新韌體用
機身尺寸		B1on 154.8mm(D) x 146.0mm(W) x 43.0mm (H) B1Xon 154.8mm(D) x 237.0mm(W) x 50.0mm (H)
重量		B1on 380g (不含電池) B1Xon 640g (不含電池)

*0dBm = 0.775Vrms

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FCC regulation warning (for U.S.A.)

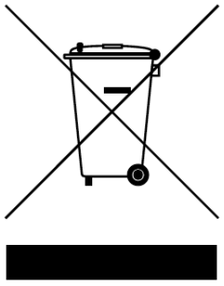
This equipment has been tested and found to comply with the limits for a Class B digital device, pursuant to Part 15 of the FCC Rules. These limits are designed to provide reasonable protection against harmful interference in a residential installation. This equipment generates, uses, and can radiate radio frequency energy and, if not installed and used in accordance with the instructions, may cause harmful interference to radio communications. However, there is no guarantee that interference will not occur in a particular installation. If this equipment does cause harmful interference to radio or television reception, which can be determined by turning the equipment off and on, the user is encouraged to try to correct the interference by one or more of the following measures:

- Reorient or relocate the receiving antenna.
- Increase the separation between the equipment and receiver.
- Connect the equipment to an outlet on a circuit different from that to which the receiver is connected.
- Consult the dealer or an experienced radio/TV technician for help.

For EU Countries

CE

Declaration of Conformity:
This product complies with the requirements of
EMC Directive 2004/108/EC and
ErP Directive 2009/125/EC and
RoHS Directive 2011/65/EU



Disposal of Old Electrical & Electronic Equipment

(Applicable in European countries with separate collection systems)

This symbol on the product or on its packaging indicates that this product shall not be treated as household waste. Instead it shall be handed over to the applicable collection point for the recycling of electrical and electronic equipment. By ensuring this product is disposed of correctly, you will help prevent potential negative consequences for the environment and human health, which could otherwise be caused by inappropriate waste handling of this product. The recycling of materials will help to conserve natural resources. For more detailed information about recycling of this product, please contact your local city office, your household waste disposal service or the shop where you purchased the product.

ZOOM®

ZOOM CORPORATION
4-4-3 Kanda-surugadai, Chiyoda-ku, Tokyo 101-0062, Japan
http://www.zoom.co.jp

Z2I-1995-01

B1on

Bass Multi-Effects Processor

Sound Laboratory

ZOOM

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All product and artist names are intended only to illustrate sonic characteristics that were used as reference in the development of this product.

CATEGORY	BANK / PATCH		PATCH NAME	COMMENT
Demo	A	0	UK Groove	This warm distorted bass sound is perfect for UK rock style music.
		1	SLAP	Cut through even a loud orchestra with this rock slap setting.
		2	Fonk	This envelope filter sounds uses M-Filter and DuoPhase.
		3	REC FAT CL	When you want to record a clean sound that is a little fat, this sound that uses HRT3500 is the one.
		4	ruff	This distortion sound is good for playing with a pick.
		5	CLEAN&ECHO	This clean sound with a prominent echo can be used during quiet sections of songs.
		6	FAT Syn	This synth bass sound shows its power in the low range.
		7	AttackBass	This aggressive bass sound with a distinct edge even works well with slapping.
		8	Fracture	Big heavy rock tone with added distortion in the style of King Crimson's John Wetton.
		9	FRETLESS	With a smooth attack like a fretless bass, this setting is great for playing melodies.
Stu Hamm	B	0	SolidState	Recreates the tone and attack of a classic solid-state amp and cabinet.
		1	RockSteady	A combination of classic rock bass heads and cabinets give you the power and tone to hold down the bottom no matter how hard you are rocking.
		2	LowOctave	Starting with a clean solid-state sound, this patch adds an octave below. Great for soloing or laying down phat bass lines.
		3	A-Remark	Uses the Defret and G-Krueger for a recreation of Jaco's tone on "A Remark You Made."
		4	Reach4It!	This funky synth sound is based on the intro from George Duke's "Reach For It."
		5	HammOnTap	A slight early reflection delay on top of an ultra-clean tone make this an ideal patch for music using tapping techniques.
		6	Chordal	A clean setting with a subtle chorus and reverb perfect for chordal playing.
		7	SoloDlaVrb	A subtle delay for solo bass playing with an added reverb.
		8	SpaceMan	The StereoDly added to a sweet harmonics setting for an out-of-this-world sound.
		9	FrippOut	In the style of Robert Fripp's "Frippertronics," this patch will let you create long and surreal soundscapes.
Nate Watts	C	0	NW AUTO	This auto-wah sound, which uses BaAutoWah, is great for playing funky bass lines.
		1	NW FUZZ	This is an extremely distorted fuzz sound and uses Ba Metal.
		2	NW VERB	This setting, which uses the Plate reverb effect, is great for solo bass.
		3	NW ENS	The Mark B and Ba Ensmbl effects are used to create this thick chorus sound.
		4	NW VIB	This uses the Flip Top and Vibrato effects for a sound with a strong sense of modulation.
		5	NW SATK	This patch uses Ag Amp and SlowATTCK to create a sound with a nice slow attack. This is perfect for playing chords.
		6	NW DLY	This delay sound uses the G-Krueger and Delay effects to repeat the original sound with little alteration. This is a perfect delay sound for playing solos with a mysterious feeling.
		7	NW DBL	This setting uses Ba Octave to increase the thickness of the low frequencies.
		8	NW CHOR	This uses the acoustic and Ba Chorus effects for a clear modulation sound.
		9	NW SYN	This synth bass sound uses StdSyn and is good for funky phrases.
Professional Settings / Clean	D	0	Studio	This setting is based on the sound of line recording.
		1	Fat Man	The fleshy sound of fingerpicking is the image behind this setting.
		2	TC CLEAN	This clean sound uses a compressor setting that is good for playing with multiple fingers, including three-finger, four-finger and sweep.
		3	The Gospel	This gospel bass sound uses the SMR effect.
		4	REC CLEAN	This clean sound for fast playing uses HRT3500 and is good for recording.
		5	Solid Bass	This is a bass sound with a quick attack. Since the middle frequencies are also brought out significantly, the outlines of the tones are not lost, making this patch great for fast playing.
		6	Big Willie	Smooth and strong fingerpicking is the inspiration for this patch.
		7	Low Fi	This lo-fi sound uses the AC Bs Pre with bold equalization.
		8	PickHeavy	A slightly compressed rock tone on the verge of distortion that will enhance playing with a pick.
		9	ReggaeBASS	With its low range brought to the front, this bold sound is perfect for dub reggae.
	E	0	Cappn Hook	A tribute to James Jamerson. SVT and Ba Boost with heavy low end like Mr. Jamerson.
		1	REC SOLO_C	Using G-Krueger, this is a clean sound for recording technical solos.
		2	FUSION CH	Ideal for playing harmonics, for example, this setting makes use of the rear pickup of a jazz bass.
		3	CHORD	Good for playing chords, this sound maintains the distinctness of the notes.
		4	HARMONICS	This setting evokes the sound of Jaco Pastorius and is ideal for playing chords using natural harmonics.
		5	CUTTING	This setting makes the most of repeated rhythmic playing using the nails of the right hand.
		6	TAPPING	Use this floating sound to maximize the chord feeling and crisp staccato of tapping.
		7	CLEAN SOLO	While being a clean sound, this lyrical patch also suits bold fast play.
		8	DUB BASS	This dub sound is crafted with reverb and has great depth. Lowering the tone on the bass itself might add interest.
		9	Orpheum	Was thinking of Victor Wooten's "Show of Hands" record.

CATEGORY	BANK / PATCH		PATCH NAME	COMMENT
Professional Settings / Clean	F	0	TREMO	This is a sound in the style of Chris Squire from Yes. It re-creates the rapidly sawing tremolo sound that he used in "Starship Trooper."
		1	Mean Green	A tribute to Anthony Jackson on the O'Jays hit song, "For the Love of Money."
		2	CHO&REV	This patch is effective at making the most of the tails of long notes when, for example, playing whole notes with bright round strings.
		3	Ice	ModReverb gives this setting a nice modulation.
		4	Listen Up	SlowATTCK, OptComp, Delay, and ModReverb make a very somber sound. GREAT for ballads.
		5	Tight	This Marcus Miller style tone uses 160 Comp and SMR.
		6	REC SLAP	This setting uses Mark B and is designed to record metal-style slapping. Mixing this with the direct sound when recording is ideal.
		7	PULL MELO	This setting allows the melody to be heard effectively when using only slap pull-offs.
		8	ChokePHASE	160 Comp and Phaser FULL sound to cut through ANYTHING.
		9	SLAPBACK	Enjoy ethereal slap playing with this setting that uses a short delay.
Distortion	G	0	HYBRID DIS	This distortion sound keeps notes distinct and is designed for quick playing and bassists who have fast right hands.
		1	JB Dis	This sticky distorted bass sound in the style of Jack Bruce sounds like the rough distortion of a humbucker pickup.
		2	ExtraExtra	Ba Dist 1 and Ba Boost make this a fun sound to have!! Harmonics and Melodies really come alive.
		3	KingSal	This boomy sound uses the Heaven and Limiter effects.
		4	boozer	D.I Plus and Bass BB combine to make this rough distorted sound.
		5	Aggression	Strong, in-your-face Muff. The Ag Amp made it BIG sounding.
		6	REC SOLO_D	This setting for recording rapid solo playing uses D.I Plus and DI5.
		7	DIS SOLO	This solo sound designed for fast playing and tapping will let you play your heart out during bass solos.
		8	PHASER	Add color to songs with this phaser sound.
		9	aMUSE me	A tribute to the band Muse and their song "Stockholm Syndrome."
Filter/Synth	H	0	AUTO-FUNK	This auto-wah sound uses BaAutoWah for great expressiveness.
		1	Talkin'	The bottom is emphasized in this filter sound that seems to talk.
		2	kick it	The Ba Octave effect is used for an octave filter sound.
		3	Energy	A tribute to Alphonso Johnson. Limiter gives it that punch and the Exciter gives an edge 70's Fusion.
		4	G-Boogie	A combination of SVT and M-Filter effects creates this sound that evokes the atmosphere of a Moog synthesizer with its rich low frequencies.
		5	Star Bass	This patch was made to fall between the sound of a synth bass and an envelope filter effect.
		6	SYNBASS	This synth bass sound is extreme. It's perfect for phrases with long notes using sustain.
		7	BassickSyn	This keyboard bass setting evokes the 1970s, but has a modern touch.
		8	Boogie	This synth bass tone has a talking feel.
		9	SFX SYNTH	This synth bass sound is effective when sustaining long heavy low notes.
Tweak Freak	I	0	Synthy	Slight compression and ParticleR give a synthy pad sound when played legato.
		1	chill	This synthesizer pad sound can be used with chord playing.
		2	Ice Cold	Defret with Ba Pitch set an octave below and Vibrato make this extremely funky and unique sound.
		3	Drowned	This setting, which uses FilterDly with ModReverb, is inspired by the image of a sunken ruin at the bottom of the ocean.
		4	Warp	SeqFLTR, ReverseDL and other effects combine for an electronica sound. This one is perfect for playing harmonics and chords.
		5	JustNasty	With a 5th added, I was hearing the 70's fusion of George Duke/Frank Zappa.
		6	Krush	This synth bass sound uses BitCrush for a tone inspired by dubstep and similar genres.
		7	Copycat	This long delay sound uses modulation that generates feelings of comfort.
		8	Murda Fuzz	SVT amp with StdSyn and SeqFLTR. Big Fuzz and Synth sound.
		9	Genesis	ReverseDL, HD Hall and Ba Boost for spacy new age bass.
Legendary Tone	J	0	MillerTime	This setting is good for modern slap playing techniques. It uses M Comp and Mark B effects.
		1	WARM TONE	This orthodox bass sound is warm and relaxed, making it perfect for accompanying singing, for example.
		2	EarthyRock	With a fat sound, this setting is ideal for earthy rock played by fingerpicking.
		3	Remote	AC Bs Pre and Flip Top for 1960's Motown sound.
		4	1981	This traditional slap sound is in the style of Louis Johnson.
		5	TM FUZZ	Powerfully boosting the midrange, this distorted bass sound is in the style of Tim Bogert.
		6	Smoke	The emphasis on the low frequencies is like old-fashioned reggae bass.
		7	Magic	80's Pop Tone. Not too "chorus" driven, but just enough rate from Ba Ensmbl.
		8	jackko	This simulates the sound of a fretless bass. A sense of vibration and width are realized by combining multiple effects.
		9	SpaceFONK	D Comp, Vibrato and Z-Syn A tribute to Bootsy Collins.

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B1Xon

Bass Multi-Effects Processor

Sound Laboratory ZOOM

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		2	Fonk	This envelope filter sounds uses M-Filter and DuoPhase.
		3	REC FAT CL	When you want to record a clean sound that is a little fat, this sound that uses HRT3500 is the one.
		4	ruff	This distortion sound is good for playing with a pick.
		5	CLEAN&ECHO	This clean sound with a prominent echo can be used during quiet sections of songs.
		6	FAT Syn	This synth bass sound shows its power in the low range.
		7	AttackBass	This aggressive bass sound with a distinct edge even works well with slapping.
		8	Fracture	Big heavy rock tone with added distortion in the style of King Crimson's John Wetton.
		9	FRETLESS	With a smooth attack like a fretless bass, this setting is great for playing melodies.
Stu Hamm	B	0	SolidState	Recreates the tone and attack of a classic solid-state amp and cabinet.
		1	RockSteady	A combination of classic rock bass heads and cabinets give you the power and tone to hold down the bottom no matter how hard you are rocking.
		2	LowOctave	Starting with a clean solid-state sound, this patch adds an octave below. Great for soloing or laying down phat bass lines.
		3	A-Remark	Uses the Defret and G-Krueger for a recreation of Jaco's tone on "A Remark You Made."
		4	Reach4It!	This funky synth sound is based on the intro from George Duke's "Reach For It."
		5	HammOnTap	A slight early reflection delay on top of an ultra-clean tone make this an ideal patch for music using tapping techniques.
		6	Chordal	A clean setting with a subtle chorus and reverb perfect for chordal playing.
		7	SoloDlaVrb	A subtle delay for solo bass playing with an added reverb.
		8	SpaceMan	The StereoDly added to a sweet harmonics setting for an out-of-this-world sound.
		9	FrippOut	In the style of Robert Fripp's "Frippertronics," this patch will let you create long and surreal soundscapes.
Nate Watts	C	0	NW AUTO	This auto-wah sound, which uses BaAutoWah, is great for playing funky bass lines.
		1	NW FUZZ	This is an extremely distorted fuzz sound and uses Ba Metal.
		2	NW VERB	This setting, which uses the Plate reverb effect, is great for solo bass.
		3	NW ENS	The Mark B and Ba Ensmbl effects are used to create this thick chorus sound.
		4	NW VIB	This uses the Flip Top and Vibrato effects for a sound with a strong sense of modulation.
		5	NW SATK	This patch uses Ag Amp and SlowATTCK to create a sound with a nice slow attack. This is perfect for playing chords.
		6	NW DLY	This delay sound uses the G-Krueger and Delay effects to repeat the original sound with little alteration. This is a perfect delay sound for playing solos with a mysterious feeling.
		7	NW DBL	This setting uses Ba Octave to increase the thickness of the low frequencies.
		8	NW CHOR	This uses the acoustic and Ba Chorus effects for a clear modulation sound.
		9	NW SYN	This synth bass sound uses StdSyn and is good for funky phrases.
Professional Settings / Clean	D	0	Studio	This setting is based on the sound of line recording.
		1	Fat Man	The fleshy sound of fingerpicking is the image behind this setting.
		2	TC CLEAN	This clean sound uses a compressor setting that is good for playing with multiple fingers, including three-finger, four-finger and sweep.
		3	The Gospel	This gospel bass sound uses the SMR effect.
		4	REC CLEAN	This clean sound for fast playing uses HRT3500 and is good for recording.
		5	Solid Bass	This is a bass sound with a quick attack. Since the middle frequencies are also brought out significantly, the outlines of the tones are not lost, making this patch great for fast playing.
		6	Big Willie	Smooth and strong fingerpicking is the inspiration for this patch.
		7	Low Fi	This lo-fi sound uses the AC Bs Pre with bold equalization.
		8	PickHeavy	A slightly compressed rock tone on the verge of distortion that will enhance playing with a pick.
		9	ReggaeBASS	With its low range brought to the front, this bold sound is perfect for dub reggae.
	E	0	Cappn Hook	A tribute to James Jamerson. SVT and Ba Boost with heavy low end like Mr. Jamerson.
		1	REC SOLO_C	Using G-Krueger, this is a clean sound for recording technical solos.
		2	FUSION CH	Ideal for playing harmonics, for example, this setting makes use of the rear pickup of a jazz bass.
		3	CHORD	Good for playing chords, this sound maintains the distinctness of the notes.
		4	HARMONICS	This setting evokes the sound of Jaco Pastorius and is ideal for playing chords using natural harmonics.
		5	CUT&WAH	This funky setting creates a guitar-like backing sound with the addition of pedal wah for rhythm playing.
		6	TAPPING	Use this floating sound to maximize the chord feeling and crisp staccato of tapping.
		7	CLEAN SOLO	While being a clean sound, this lyrical patch also suits bold fast play.
		8	DUB BASS	This dub sound is crafted with reverb and has great depth. Lowering the tone on the bass itself might add interest.
		9	Orpheum	Was thinking of Victor Wooten's "Show of Hands" record.

CATEGORY	BANK / PATCH		PATCH NAME	COMMENT
Professional Settings / Clean	F	0	TREMO	This is a sound in the style of Chris Squire from Yes. It re-creates the rapidly sawing tremolo sound that he used in "Starship Trooper."
		1	Mean Green	A tribute to Anthony Jackson on the O'Jays hit song, "For the Love of Money."
		2	CHO&REV	This patch is effective at making the most of the tails of long notes when, for example, playing whole notes with bright round strings.
		3	Ice	ModReverb gives this setting a nice modulation.
		4	Listen Up	SlowATTCK, OptComp, Delay, and ModReverb make a very somber sound. GREAT for ballads.
		5	Tight	This Marcus Miller style tone uses 160 Comp and SMR.
		6	SLAP&WAH	This slap sound uses a funk metal style pedal wah.
		7	PULL MELO	This setting allows the melody to be heard effectively when using only slap pull-offs.
		8	ChokePHASE	160 Comp and Phaser FULL sound to cut through ANYTHING.
		9	SLAPBACK	Enjoy ethereal slap playing with this setting that uses a short delay.
Distortion	G	0	HYBRID DIS	This distortion sound keeps notes distinct and is designed for quick playing and bassists who have fast right hands.
		1	JB Dis	This sticky distorted bass sound in the style of Jack Bruce sounds like the rough distortion of a humbucker pickup.
		2	ExtraExtra	Ba Dist 1 and Ba Boost make this a fun sound to have!! Harmonics and Melodies really come alive.
		3	KingSal	This boomy sound uses the Heaven and Limiter effects. Do not forget that you can use BassPedalMonoPitch to change the pitch.
		4	boozer	D.I Plus and Bass BB combine to make this rough distorted sound.
		5	Aggression	Strong, in-your-face Muff. The Ag Amp made it BIG sounding.
		6	REC SOLO_D	This setting for recording rapid solo playing uses D.I Plus and DI5.
		7	SOLO&WAH	Use the pedal wah aggressively during solos with this setting.
		8	PHASER	Add color to songs with this phaser sound.
		9	aMUSE me	A tribute to the band Muse and their song "Stockholm Syndrome."
Filter/Synth	H	0	Go Ahead	A-Filter is combined with BassPedalMonoPitch in this filter sound. Use the pedal like a tremolo arm for an extreme sound!
		1	Talkin'	The bottom is emphasized in this filter sound that seems to talk.
		2	kick it	The Ba Octave effect is used for an octave filter sound.
		3	Energy	A tribute to Alphonso Johnson. Limiter gives it that punch and the Exciter gives an edge 70's Fusion.
		4	G-Boogie	A combination of SVT and M-Filter effects creates this sound that evokes the atmosphere of a Moog synthesizer with its rich low frequencies.
		5	Star Bass	This patch was made to fall between the sound of a synth bass and an envelope filter effect.
		6	SYNBASS	This synth bass sound is extreme. It's perfect for phrases with long notes using sustain.
		7	BassickSyn	This keyboard bass setting evokes the 1970s, but has a modern touch.
		8	Boogie	This synth bass tone has a talking feel.
		9	SFX SYNTH	This synth bass sound is effective when sustaining long heavy low notes.
Tweak Freak	I	0	Synthy	Slight compression and ParticleR give a synthy pad sound when played legato.
		1	chill	This synthesizer pad sound can be used with chord playing.
		2	Ice Cold	Defret with Ba Pitch set an octave below and Vibrato make this extremely funky and unique sound.
		3	Drowned	This setting, which uses FilterDly with ModReverb, is inspired by the image of a sunken ruin at the bottom of the ocean.
		4	Warp	SeqFLTR, ReverseDL and other effects combine for an electronica sound. This one is perfect for playing harmonics and chords.
		5	JustNasty	With a 5th added, I was hearing the 70's fusion of George Duke/Frank Zappa.
		6	Krush	This synth bass sound uses BitCrush for a tone inspired by dubstep and similar genres.
		7	Copycat	This long delay sound uses modulation that generates feelings of comfort.
		8	Murda Fuzz	SVT amp with StdSyn and SeqFLTR. Big Fuzz and Synth sound.
		9	Genesis	ReverseDL, HD Hall and Ba Boost for spacy new age bass.
Legendary Tone	J	0	MillerTime	This setting is good for modern slap playing techniques. It uses M Comp and Mark B effects.
		1	WARM TONE	This orthodox bass sound is warm and relaxed, making it perfect for accompanying singing, for example.
		2	EarthyRock	With a fat sound, this setting is ideal for earthy rock played by fingerpicking.
		3	Remote	AC Bs Pre and Flip Top for 1960's Motown sound.
		4	1981	This traditional slap sound is in the style of Louis Johnson.
		5	TM FUZZ	Powerfully boosting the midrange, this distorted bass sound is in the style of Tim Bogert.
		6	Smoke	The emphasis on the low frequencies is like old-fashioned reggae bass.
		7	Magic	80's Pop Tone. Not too "chorus" driven, but just enough rate from Ba Ensmbl.
		8	jackko	This simulates the sound of a fretless bass. A sense of vibration and width are realized by combining multiple effects.
		9	SpaceFONK	D Comp, Vibrato and Z-Syn A tribute to Bootsy Collins.

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